

the Tuileries, informed Zola that the Empress Eugenie read the review, and on that ground obtained his assent to the omission of certain strongly worded passages from the serial issue. But the author rebelled indignantly when he found that Houssaye, not content with this expurgation, had written a fine moral tag at the end of the last sheet of proofs. Zola would have none of it, and he was right; yet for years the great quarrel between him and his critics arose less from the outspokenness with which he treated certain subjects than from his refusal to interlard his references to evil with pious ejaculations and moral precepts. But for all intelligent folk the statement of fact should carry its own moral; and books are usually written for intelligent folk, not for idiots. In the case in point the spectacle of Arsene Houssaye, a curled, dyed, perfumed ex-lady killer, tendering moral reflections to the author of "Therese Kaquin," was extremely amusing. Here was a man who for years had pandered to vice, adorned, beautified, and worshipped it, not only in a score of novels, but also in numerous semi-historical sketches. For him it was all "roses and rapture," whereas under Zola's pen it appeared absolutely vile. In the end Houssaye had to give way, and the moral tag was deleted.

Zola took his story to M. Albert Lacroix, who in the autumn of 1867 published it as a volume. Naturally it was attacked; and notably by Louis Ulbach, a writer with whom Zola frequently came in contact; for Ulbach did a large amount of work for Lacroix, and was often to be met at the afternoon gatherings at the Librairie Internationale. It was he who had initiated the most popular book of that year: Lacroix's famous "Paris Guide" by the principal